

COVER: The Original Face of the Virgin of Guadalupe. Photography by Manuel Ramos, **1923**.

Edition: 1st, **1980**.

Translation: MCI. José Guasco.

https://rostro-quadalupano.webnode.mx/

THE TRUE AND EXTRAORDINARY FACE OF THE VIRGIN OF GUADALUPE

I) HISTORY ABOUT HOW THE ADDED PAINT ON THE IMAGE WAS DISCOVERED.

From Saturday 12/December/**1531**, when the Image of the Virgin of Guadalupe was first seen, everyone was convinced that this Image was truly a miraculous portrait of the resurrected Mother of God, because Her perfection is obvious.

Copying the Image was the only means of showing its beauty and splendor to those who could not go to Mexico City; and who, after seeing Her, wanted to keep Her memory. This facts, coupled with the reputation that the Image had to perform miracles to his devotees, led painters to make copies. But the beauty and brightness of the Image are so perfect that all artists surely sensed that their techniques and skills alone will not easily achieve the same result. Indeed, if we compare today all copies that were made of the Image, we can see that no copies equaled in color, and even less in expression or beauty, to the original Image. And if some copies imitated the figure of the Blessed Virgin, this was because since 1700 the artists used models traced to the original Moreover, only the original Image produce Image. can extraordinary effects of love for God, conversion to the supernatural and national unity. In all this, the human images,

from past, present and future, are lower quality than the original Image.



01.a) The Image as it looks now, with all its retouchings.



01.b) Reconstructed Image, such as Fray Juan de Zumarraga saw in **1531**, by the study of "Image of Guadalupe Research Project" (NASA).

When photography arrived, to get a reproduction equal to the Image of Tepeyac was possible. The Image began to be photographed from approximately **1880**. These pictures, for the first time in history, showed the Image as it was in the **XIX** century. This fact is interesting: from **1575** the Image received several additions that did not have when Fray Juan de Zumarraga

saw it for the first time. Rays, flowers and gold stars, moon, angel, belt and clouds, were all the ornaments that did not belong to the original Image at first. On the contrary, in these first photographs, the mantle, the dress and the Face of the Blessed Virgin were beautiful in their Original status; and when these items were photographed, these photographs became the first serious and accurate witness of the miracle.

For the first time it was possible to have a faithful photographic print of the most sublime and extraordinary item in the Picture: The Face of the Blessed Virgin. This is very important to emphasize because the Image is of supernatural origin, and because the Face printed in the first photographs immediately caused great astonishment due to its extraordinary beauty, lightness and tenderness. These qualities showed that the Image was a clear aesthetic and spiritual superiority over the achievements of European and novo-Hispanic painting of that time. And this superiority is clear indication that the Image has a miraculous origin.

Came the new century and Friday 18/May/1923, the famous photographer of the time, Manuel Ramos, took great pictures of the Image of the Virgin of Guadalupe. These photographs are not only the best achieved in those years, those photographs have served the invaluable testimony of posterity, as will be seen later. Moreover, these photographs of the Blessed Virgin are considered official photographs of the Basilica because these photographs are very sharp, are magnificent and are the first taken from near the formidable Face of the Blessed Virgin (so the Face is reproduced for the first time in great detail). These pictures are so excellent, as anyone can see today just by looking, that from 1923-1926 was not thought necessary to take new pictures of the Image. 1926 is the limit because then something happened that changed everything.

Mexico was going through at that time by the religious problem that led to a persecution against Catholics [1926-1929]. When events in 1926 reached an intolerable extreme for religion,

Bishops of the country decided to suspend church services. Sunday 01/August/1926 was the date chosen to close Catholic churches, but the government prohibited the closure of the Basilica, therefore, it was thought that the venerated Image would be in danger of suffering an irreparable attack, because the Image would be in the hands of people who were opposed to all supernatural things. Fear was greater because in 1921 the Image was attacked: an explosive device was placed on the altar, and although the blast caused damage in the temple, the Image remained intact. For this reason it was decided to replace the original Image by a copy made by the painter of Puebla, Aguirre, and remove the original Image to hide. So, on Saturday 31/July/1926, compared to a notary and witnesses, the Image was wrapped, sealed, stored in a cabinet and taken out from the Basilica in absolute secrecy. The Image remained hidden 3 years until June **1929** when, also with the utmost secrecy, was returned to its place. This also happened in front of a notary and witnesses who certified its receipt with the same stamps and wrap it came in.

The Image returned to its altar and could be seen and photographed again. And in the first months of **1930** came new photographs of the Image, which were published as official.

The publication of these photographs revealed the most painful and inconceivable fact: THE FACE OF THE VIRGIN WAS NOT THE SAME AS BEFORE. In the photographs of **1929-1930** (and from then until today), the Face presents SUBSTANTIAL CHANGES THAT REVEAL PAINT RETOUCHING. Sadly, human painting was added to the Image, making it ugly and dark.



02) Photography of the Guadalupan Face, **1923**.



03.a) Photography made in **1918**.



03.b) Photography made in **1923**. The original Face is bright.

Therefore, the extraordinary and providential photographs made by Manuel Ramos before the inconceivable retouching, are the last and valid testimony to the amazing beauty that the Face had before the alterations.

While the Image is still displayed in the Basilica for public veneration, the true Face of the Blessed Virgin is hidden from the

eyes since **1930**. Underneath the retouching, the Image retains all its splendid beauty, waiting for someone to take care of cleaning.

Touch of paint on the Face not only affected the visual sense of the Image, falsifying a Face that was, in all respects, unique in the world; retouching also deprived all Mexicans to recognize her motherly love she came to bring. Furthermore, to aggravate the fact, in **1931** the Image was released to the world through a massive photo editing, in which the Face appears retouched. This photo editing was to celebrate the 400th anniversary of the Apparitions. Thus, for the first time, photographic copies of the Guadalupan Face were broadcast to all Nations, and the Face began to be identified as the Face of the Miracle, but this was the goofy alteration of the extraordinary Original Face.

After 52 years of unexplained silence we want to show again the Face of Our Lady of Guadalupe, for the greater Glory of God and to honor His Blessed Mother in this Jubilee Year, and to the delight of all who love and need Her, because **the Guadalupe Original Face is a tangible proof of the existence of the supernatural**. Other reasons are that Mary left her Image to the Mexicans to guard it, and that the world and several generations of Mexicans have not seen the miraculous and beautiful Original Face.

II) REASONS WHY THE ORIGINAL FACE IS EXTRAORDINARY

Before mentioning in detail the differences between the two Faces (the Original until **1929** and the retouched since **1930**), we want to show the excellence of the Original Face, that suggests the miraculous origin of the Image.



04.a) Photography made in **1924**.



04.b) Photography made in **1963**.

The retouched Face is dark.

The Original Face of the Virgin of Guadalupe has 3 expressive and evident features (currently not perceived due to retouchings):

a) Shines, as if from the Image sprouts the smoother and clearer light.

The Original Face is so light that shines well on the whole figure with a very nice and perfect effect of three-dimensionality or volume.

b) The features and profiles are of exquisite delicacy and cleanliness.

The Original Face is so delicate that immediately captivated.

$\ensuremath{c}\xspace$) The tenderness and peace that radiated the Original Face are daunting.

By far, the Original Face seems to have Her eyes closed, thus the Blessed Virgin looks like wrapped in modesty and purity, with an unforgettable aesthetic effect that this achieves. And up close, the eyes look like what they really are: open and with the expression of a mother when she sees her baby with love. By far, this Face stopping us for contemplation; and near, the Face invites us to dialogue from Heart to heart.

Well, these **3 expressive features** are impossible to achieve by a human painter. Just compare all human copies made of this wonderful Face and see that no copy has matched the original Image: painting technique, expression, brightness, volume and beauty are outstanding.



Face, **1923**.

Note the thickness of the nose and transparency of the eye. As can be seen, both features are not painted.



05.b) Approach to Original Face, **1923**. Note how the Face is not painted but as printed.

Should also be noted that in addition to these **3 expressive features**, the Original Face shows a unique and very special technical quality: In all pictures taken until **1929**, especially the photographs of Ramos (because these photographs have the details), it can be seen that the plot of the "ayate" (fabric where the Image of the Face is captured) can be clearly seen: The undercross of yarns and various stains of dirt, can be seen in the fabric. Then it is clear that the substance with which the Original Face is made has the following characteristics: the substance has a very thin thickness because it does not cover the threads; in addition, the substance is distributed unevenly over the fabric. And yet, there are parts where the substance is absent, because the fabric can be seen clearly empty, naked. That is, the fabric (with its flaws and blemishes) was taken as part of the composition of the Face, helping to make This perfect and beautiful.

All these qualities, in themselves, make this Face something far superior to what is known in painting. But insisting on them a little more we can say that: 1) The effects of light and volume of the Original Face of Guadalupe cannot be matched by human painting techniques. No painter has achieved these effects because to give light and volume to a Face, the artist must use the only possible medium of painting: paint strong shadows near to skin color of the Face, so that the contrast of lights and shadows to produce the desired lighting effects and three-dimensionality. That is, to paint a Face you need to use at least two colors, the color that reflects light and color that absorbs light (to produce the shade).

But in the Face of the Blessed Virgin there are no shadows painted that cause luminosity and three-dimensionality. The whole Face is filled with the same light that illuminates everything with the same intensity in all its parts. This means that only one substance brightened the Face and also gave the effect of three-dimensionality or volume. This cannot be made by a painter. No pigment so bright that simultaneously produce the effects of three-dimensionality and luminosity. But in the Original Face is the same and a thin layer of substance that gives volume and shine. This fact suggests a technique superior to the paint.

2) The painting techniques are unable to achieve the perfection of the Original Face, because the features of the Face are not painted. Indeed, if you look at the photographs you will see that the eyebrows, the edge of the nose, mouth and eyes are just the same fabric, without superimposed color. Spots and uneven tissue have been used with such mastery that the traits of the Original Face seem like extremely well-drawn profiles, but this profiles are not drawn. The Original Face has not a single painted line, all features are only openings of the fabric, spots and thick threads.

Note, for example:

- The profile of the **nose** is only the bare canvas, and the tip of the nose ends in a thick thread.
- The **eyes** are not painted, are only suggested by the contrast produced by the varying thickness of the threads that traverse there.

- Also, the **mouth** is only one set of wires and stains used masterfully.

Thus, the features of the Blessed Virgin, not being painted at all, could not be made by a painter. Original Face traits denote a technique clearly superior to the paint, since the shape of using fabric imperfections suggests this superiority. From the gross were obtained delicate effects; and from stains, holes and thick threads were obtained very fine features, and all this was achieved without setting a single particle of paint. [The Image is formed by supernatural pigments and the miraculous woven of the fabric.]

Note that for this extraordinary Face, it was not necessary to remove stains or irregularities from the fabric, which must be done when a good human painting is performed. Amazingly, these effects formed a spiritual and splendid beauty. And with these facts we were convinced of the eminent superiority of this technique over human painting.

3) Finally, it would be unserious to believe the wonderful expression of love, reconciliation, peace and supernatural that the Original Face of the Virgin shines, is the work of painting. The very sweet mouth and the maternal eyes are not painted, as declared and as anyone can see this in the photographs taken until **1926**. Think of any quality or virtue and see that all are represented on the face of the Blessed Virgin. Her face expresses the universal beauty that encompasses all the noble sentiments and all the intellectual virtues. The Face is ideal in its consummate beauty, but her expression of love is personal and intimate. Throughout human paint will not find a Face as well done.

Speak about the Original Face of the Blessed Virgin and display pictures that reveal this Face is to corroborate and extol the miraculous and truly nature of the Guadalupe fact, since that Original Face speaks clearly of its supernatural origin, for its absolute beauty, for its sublime expression of love and for the unprecedented technical characteristics with which it was made.



06) Photography made in **1923**. I am your Mother, Am I not here?

III) DESCRIBING THE MAIN RETOUCHINGS MADE TO THE ORIGINAL FACE OF THE HOLY MARY OF GUADALUPE.

The Blessed Virgin Mary left an Image of herself as appeared to St. Juan Diego, to prove that She really came down from Heaven to bring a message of love from God; and, with that, we believe She exists and helps us, that She is resurrected and is able to show to men, and that She is our Mother and so we are her offspring. She does not want us to doubt His promises of love and comfort, so She left Her printed portrait. This portrait is made so that no one could doubt their supernatural origin.

We say this because the characteristics of the original Image, when it has been analyzed and studied, always has led to the conclusions that the Image is not of human art and that, in all probability, it is the result of a miracle.

Recently, on Thursday 04/December/1980 at the Center for Guadalupan Studies, the "Image of Guadalupe Research Project", some of whose members that works for NASA, read a scientific report which states that the Image is technically inexplicable, if one thinks of an author. The evidence provided is staggering. This report is about to be published by the ecclesiastical authorities of the City of Mexico, so we do not add more about it. Only anticipate that, in one of the points of this report, it is found that the Image has several retouchings that were not part of the original Image.

But science is not the only resource to test the supernatural manufacture of the Image, because the Blessed Virgin Mary gave us another means: the wonderful witness who gives his beautiful Face. We saw it above. Therefore, when human paint was applied on the Original Face, the Image can't show its majesty and superhuman beauty, so it is crucial to know in detail the retouchings that altered the Image.

These retouchings hide 3 important aspects:

- 1 The softness of texture and finish that appear on the Face.
- **2** The brightness of the Face.
- 3 The features of the Face.

1) The softness of texture and finish that appear on the Face.



07.a) Photography made in **1923**.

Note the smoothness and delicacy of the original Face.



07.b) Photography made in **1943**.

Note that the Face is rough due to retouchings.

The Original Face of the Blessed Virgin is a marvel of fluidity and continuity of color. The Original Face is delicate, even though This is made on a very coarse cloth. From forehead to chin, and from one cheek to the other cheek, a perfect unity was perceived. And the visual effect was a Face tissue apparently on thin quills, than that of a painted Face. The Original Face of the Blessed Virgin has a wonderful visual finesse.

The touches on the Original Face prevent to appreciate the masterful effect of blending, because the retouchings cover the fabric and make the Face look like a bad patch of extended color. This effect makes the Face look with rough and uneven texture.

2) The brightness of the Face.

The concealment of the brightness of the Face is too obvious to require comment. The Original Face is a marvel of light and clarity. The first thing you notice in the picture was the Face, precisely because of its wonderful light. And this, regardless of being pictorially inexplicable for its technical purity and for its unprecedented brightness, gives to the Face a great welcoming. The Original Face radiates so much light, so clear and pure that tenderly draws our gaze to Her. And the factions of the Blessed Virgin, by its expression so loving, and being so striking to the eye because of its brightness, immediately transmit the love they contain. In addition, this luminosity in the Face is needed to give proportion to the Image.

Today this is no longer perceived brightness due to retouchings. The paint added, when dry, turned the Face dark and opaque; so much that now the clothing shines more than the Face. The Face of the Blessed Virgin is barely visible, and therefore, the Image is disproportionate. It is hard to perceive Face expression because it is very dark. By far, the Face looks like a brown stain; and closer, the Face looks ugly.



08.a) Photography made in **1923**.

The brightness and tenderness of the original Face are exceptional. The sign "YO SOY VUESTRA PIADOSA MADRE" (I am your Pious Mother) was added to negative.



08.b) Photography made in **1963**.

The retouched Face is dark.

3) The features of the Face.

This aspect of the Face Original is what was most affected. The original features are amazing for its anatomical perfection, for its finesse and delicacy, for its expressive power and because they

were not painted at all, but rather as printed radiation on bare canvas.



09.a) Photography made in **1923**.

Here we can see the plot of the cloth, and the Face appears in all its original beauty.



09.b) NASA Photography, **1979**. Retouched Face. Here are lumps of added paint.

With the alterations, the Face got coarse and ugly features that did not originally have. It was added:

3a) A very strong and unpleasant double chin, as if the Blessed Virgin were a fat woman. And when we see the Original Face, this represents a maiden about 15 years old. The double chin drawn on the Original Face is a detail that saddens us greatly.

- **3b)** A very nasty rosette painted on Her left cheek. This spot is also misplaced in the Face of the Blessed Virgin because it inflates the cheek, and this is very unpleasant to watch.
- **3c)** Shadows in the lower eyelids. These shadows make the eyes look exorbitant, out of its orbital cavities. This especially hurts the eye of his right side, giving the appearance of being beaten.
- **3d)** A line of paint in the nose. The added paint covered the bare canvas that formed the beautiful original profile. As a consequence, the profile was abruptly elongated.
- **3e)** Overly broad and coarse red lips, which are very large and disproportionate to the Face.
- **3f)** Black paint on the hair. This paint completely obscures the hair, giving it the appearance of something stiff and unnatural.
- **3g)** Paint superimposed on the profiles. Smooth the profiles of the Original Face using paint, made these lose their exquisite original anatomic contour.

For all these adjustments, the current Face does not seem to be the result of a miracle, but the work of a clumsy human painter. The appearance of the actual Face, being badly painted, confuses people seeking supernatural testimony in the Image. And many people, seeing the Face, think this was painted by an indigenous or some Spanish, which is not true.

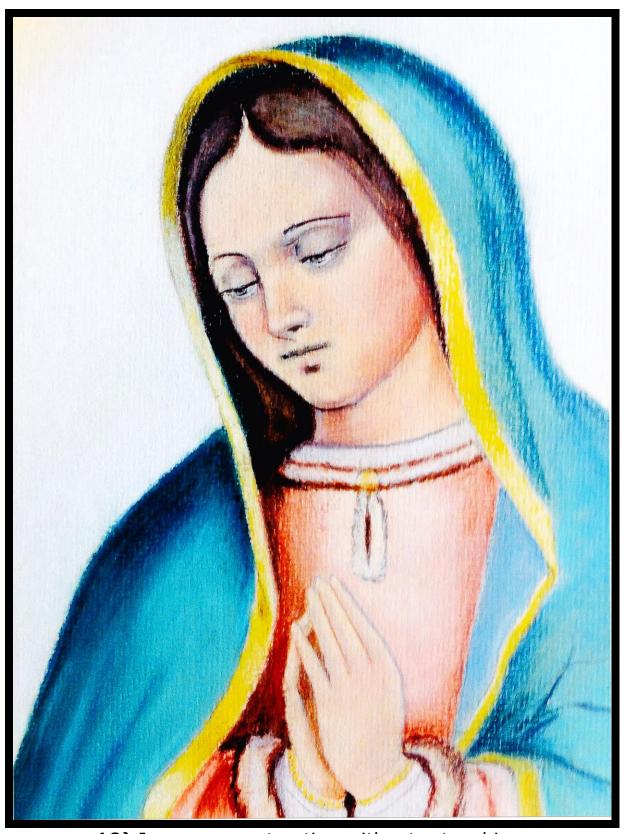
For these reasons it is so important to publish photos of the Original Face.

IV) CONCLUSION

[People seeking the supernatural and miraculous in the Image of Saint Mary of Guadalupe, when see Her Image in its current state, are confused because they are unaware that what they see is a forgery made by low talent painters. People ignore that under the retouching is the true and remarkable Image.]

The Image of the Virgin of Guadalupe is the only portrait of the resurrected Virgin Mary, which is in the world. She herself did Her Image and left it in Mexico as proof of love. Therefore, the Face of the Image is the most precious object that we have, and therefore, it is the most worthy of care and responsibility.

Having altered the Face of the Virgin Mary through the retouching made in **1929**, the message of love has been hidden. This raises the just wish that the Face will be cleansed someday, removing the retouchings that, through ignorance, were added. And this leads to the obligation to show the old photos that fortunately have kept the Face in their original status.



10) Image reconstruction without retouching.

APPENDIX

- 1923 -



11.a) Face, **1923**.

Isn't ...

- 1980 -



11.b) Face, **1980**.

... the change in the face obvious?

- 1923 -



12.a) Mouth, **1923**.

Isn't ...

- 1980 -



12.b) Mouth, **1980**.

... the ruined mouth obvious?

- 1923 -

- 1980 -



13.a) Eye, **1923**.

13.b) Eye, **1980**.

Isn't the deformed eye obvious?

And the nose? The cheek? The hair and the other eye?

Finally, we want to show the other retouchings and additions that the Image has suffered.

It is important to know this because due to these additions and retouchings, the Image is misunderstood.

Indeed, the Image is described as "old painting" because that seems. Or it is described as a "codex" because of the symbols it contains... symbols that are the additions that have been added.

That's why so many false things are said about the Image.

They confuse the false with the true, and the Image loses...

That is why it is important to identify additions and retouches.

This is easy because the additions are broken, and under all the overlappings there is previous color, which clearly indicates that the original color was first placed, and then, over the original color, the ornaments were painted. Figure **14** shows all the additions made to the Image.

The additions are so numerous that together they form for themselves a complete Virgin!:

- Rays.
- Moon.
- Stars.
- Golden ornaments on the dress (which look like stylized flowers).

All that was added by painter's hands.

And the Virgin of Guadalupe is known precisely for the false, for the rays, the moon and the stars!

That is worrisome, it is deplorable.

But note that in picture **14**, which "looks" like a Virgin of Guadalupe, the Virgin is missing!

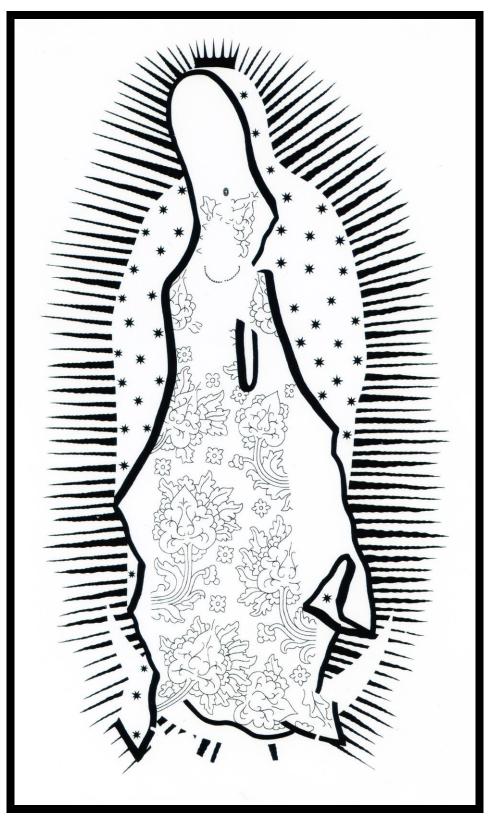
Indeed, in picture **14**, picture made of additions, there is no Face, no hands, no cloak, no dress.

Picture **14** is not the Virgin of Guadalupe but a symbol, which is made of additions. Unfortunately, that symbol is identified with the Virgin, but it is not the Virgin.

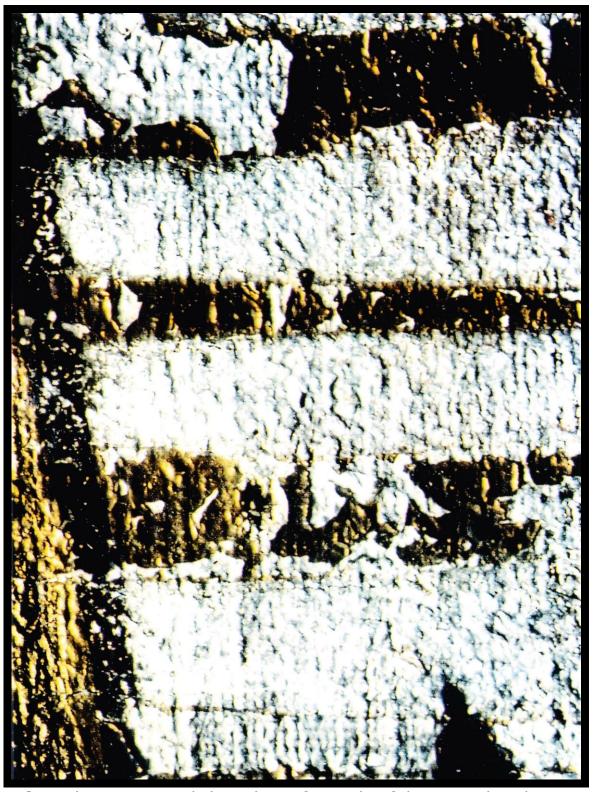
So, how was the original Image? How was the Image without retouching and without additions?

What would happen if all these additions in the Image were removed? Those additions that we mistakenly consider as true.

We will see that Image when we finish the tour through the retouching and additions (pictures **14** to **19**).



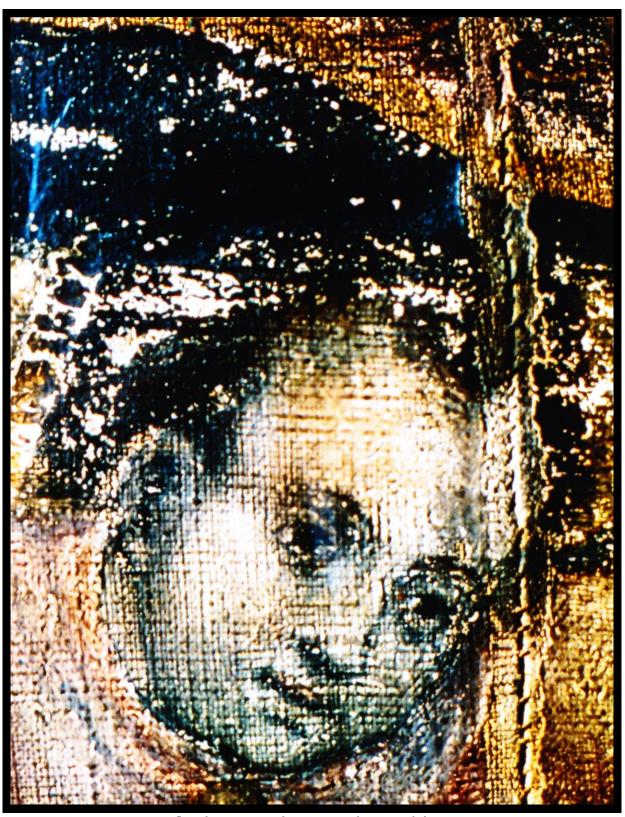
14) Additions.



15) Broken rays and detaching from the fabric. Under the rays there is a great white brightness.



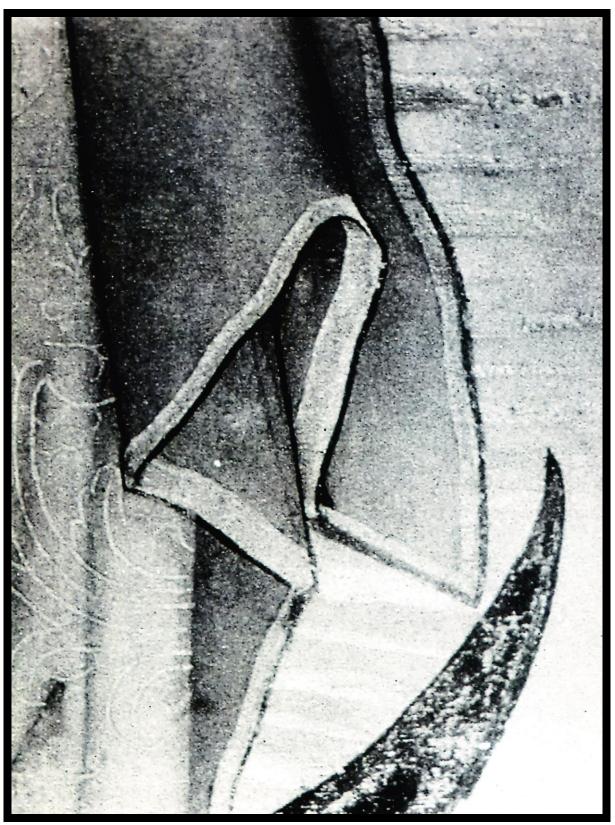
16) A Star, it is an addition.



17) The Angel is another addition.



18) Golden ornaments on the dress are additions.



19) Infrared photography, **1979**.

Picture **19** is an infrared photograph taken directly to the Image in **1979**.

In this photograph we can see the broken rays detaching from the fabric.

The moon is also broken and husked.

Under both additions we can see an earlier color, because under the additions there is a **great original white glow** that surrounds the Virgin. Obviously, that glow is prior to the additions.

This **intense and beautiful glow** was partially covered when the rays and the moon were put on it.

Instead, see the magnificent state of conservation of the **cloak** and **dress**.

Why? Because the cloak and dress are parts of the original.

How is the original image? How was the original Image when it was seen for first time?

To see the original Image just remove the **retouchings** and **additions**. The remainder is the original.

Then, if we **remove the additions** from the current Image: Rays, moon, Angel, stars, golden ornaments on the dress; and if we also **clean the Face**, which was retouched between **1923** and **1931**, what remains? What we see?

What is shown in images **20** and **21**: The **Person of the Virgin**, not the guadalupan "symbol". Unfortunately we are accustomed to seeing that symbol.

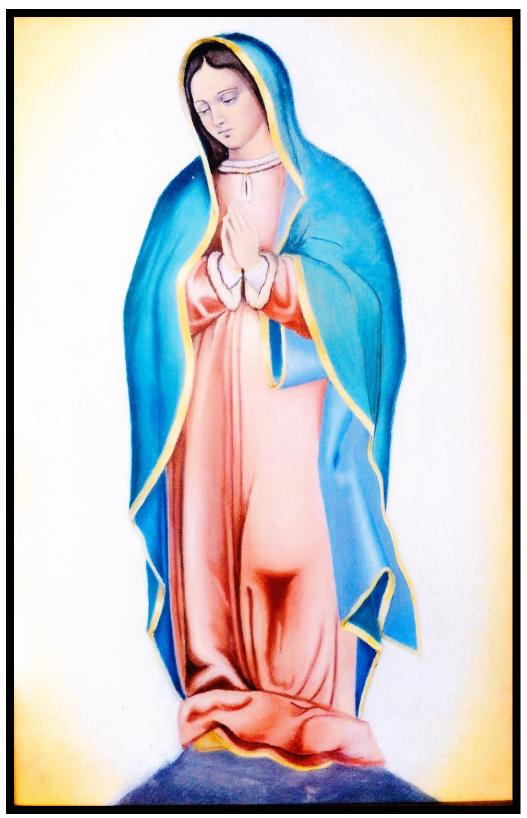
The original Image of the Virgin of Guadalupe is the Portrait of the Virgin Mary.

Just because the Image is retouched, they dare to call it "codex" or "ancient painting".

The Image is neither of those 2 things, it is the Portrait of the Virgin Mary.



20) Portrait of the Virgin Mary (reconstruction).



21) Portrait of the Virgin Mary (reconstruction).



22) Photography (without retouchings and with additions), 1923.

SANCTUARY OF THE FIFTH GUADALUPAN APPEARANCE & THE FOUNTAIN OF HEALTH

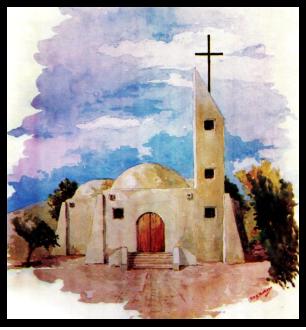


While Sn. Juan Diego went up and down the hill with the Roses of Tepeyac, the Blessed Virgin Mary appeared to his uncle Juan Bernardino in the town of Tolpetlac. Juan Sanctuary of the Fifth Guadalupan Bernardino fought in the bitterness of death, and suddenly found himself with the Mother of Sweetness and Life.

of the The Mother True God miraculously healed Juan Bernardino and She told him what is the name that She wants for Herself:

"The Ever Virgin St. Mary of Guadalupe".

The name "Guadalupe" deeply ties In the Sanctuary is the Fountain of us to Spain, because in the Middle Ages the Virgin Mary appeared in the its miraculous water. The source was village of **Guadalupe**.



Appearance

(In the town of Tulpetlac).

The Sanctuary is located in the exact place where San Juan Diego and his uncle Juan Bernardino lived in 1531, at the time of the appearances.

In **1949**, Pope Pius XII granted **Plenary Indulgence to Perpetuity** to those who visit the Sanctuary on the 12th of any month.

Health, where the faithful can take blessed on 12/12/**1964**.

The current Sanctuary is Mudejar style and was inaugurated on 12/12/1977, exactly one year after the inauguration of the current Basilica of Guadalupe of the Tepeyac.

Address of the Sanctuary of the Fifth Guadalupan Appearance:

Plaza Juan Diego S/N.

Sta. María Tulpetlac, 55400.

Ecatepec de Morelos.

Estado de México, México.

Tel: 01-55-5126-3178.

How to get to Sanctuary (by public transport):

- Go to the subway terminal "**Indios Verdes**" [Green Indians].
- At this terminal, board the "Santuario" van (which passes under the "**AutoPista México-Pachuca**" and passes right outside the door of the Sanctuary).
- Get down here.

How to return (by public transport):

- Walk on "Sinaloa" street to the "Vía José María Morelos".
- Board the "**Indios Verdes**" van (preferably, board a van instead of a bus, because the vans are less unsafe).

How to get to Sanctuary (by own car):

- Take the "Carretera [FreeWay] Federal Pachuca-México".
- Take the "Vía José María Morelos".
- When you arrive at the factory of "La Costeña", turn into "U".
- Turn right to the "**Tabasco**" street and drive to where it ends.
- Turn left to the "Av. Morelos".
- Turn right to the "Cda. Morelos". This street passes under the "AutoPista [HighWay] México-Pachuca" and reaches the Sanctuary.

